

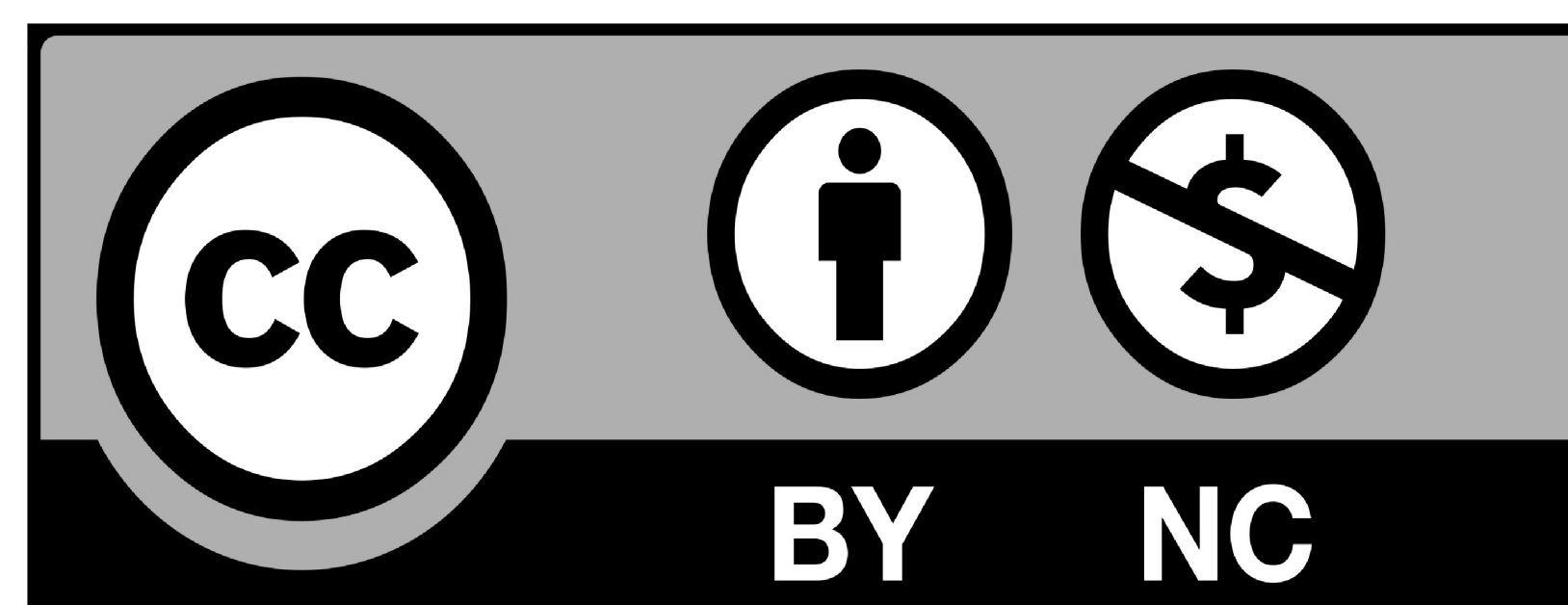
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CARNAVALITO XXI

for Two Violins

Composed and Revised by
ANA LEIRA CARNERO

Full Score and Parts



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for Two Violins

2024 Revision

Composed, Revised, and Edited by
Ana Leira Carnero
(originally completed in 2021)

P.T. 6'15"

Tempo di carnavalito ♩ = 84

VIOLINO I

VIOLINO II

mf espress.

mf marcatiss.

cresc.

marcato con fuoco

f

A

p sub.

f deciso

marcatiss.

cant. {mp sub.}

espress.

alla marcia

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10

mf *mp*

IV *sim.* IV IV *sim.*

13

mf *mf espress.* *dim.*

risoluto *mf marcatiss.* *dim.*

16

III *mp* *al tallone* *brusco* *f sub.* *ord.* *p* *cant.*

mp ben ritmato *mp sub.*

19

gliss. *mp* *mf* *f con spirito*

IV *sim.* *espress.* *più cresc.* *f con spirito*

alla marcia

22

marcato (notes in parentheses are optional) *p leggero* *a punta d'arco* *ord.*

p ben ritmato *espress.* *mp con grazia*

25 **pizz.** *mp grazioso* **arco** *{ molto cresc. }* **IV** **V** **III** *marcatiss.*

27 **E** **pizz. Tambor^{a)}** *{ ff energico }* **arco** **sul pont.** *sempre marcatiss.*

28 **pizz. Tambor** **arco**

29 **pizz. Tambor** **arco**

^{a)} **Tambor** is a percussive right-hand *pizzicato*, a drum-like effect produced by plucking the G string strongly, while a left-hand finger is placed to alter the string vibrations, in a way that the sound is very dry and seems unpitched. It is a common effect in tango music.

30 pizz. Tambor

rinforz. sf

poco arco

poco ord. V

sf

31 ritard. II F a tempo

mf con allegrezza

poco cresc.

poco dim.

IV V

34

mf

poco cresc.

più cresc.

rinforz.

sempre più marc.

III IV V

37

sempre cresc.

sf

cresc.

3

40 G

ff brillante

calmando

marcatiss.

f

II III

43 a tempo poco ritard.

47 H a tempo

50

53 J spiccato

56

59 **K**

marcatiss. *schierzando* *mf* *dim.*

espress. *alla marcia* *sim.*

II IV IV

62 *gliss.* *rinforz.* *mf* *risoluto*

mp *sim.*

IV IV

64 **L** *f* *espress.* *dim.* *poco ritard.* *III a tempo* *mp leggero*

f *marcatiss.* *dim.* *espress.* *mp ben ritmato*

IV

67 *al tallone* **M** *brusco* *f sub.* *III ord.* *p* *mp sub.*

3 3

12

78 *{ sempre fortiss. ed energico*

79 *restez* *gliss.*

80 *Látigo^{b)}* *gliss.* *sul pont.* *sim.* *sf* *marcatiss. sf* *sf* *sf* *sf*

81 *ord.* *con spirito* *ord.*

b) Also used in tango, **Látigo** is a fast ascending *glissando* over almost the entire range of the E string, until reaching a very high harmonic with an unknown pitch.

82 *marcato*

84 *ritard.* *a tempo* *mf con allegrezza* *poco cresc.* *poco dim.*

87 *mf* *poco cresc.* *più cresc.* *rinforz.* *sempre più marc.*

90 *sempre cresc.* *sf* *cresc.*

93 *P* *ff brillante* *calmando* *marcatiss.* *f*

96 **a tempo** **IV** **III** **ff brillante** **marcatiss.**

99 **Q** **ben marcato** **{ sempre fortiss. }** **calmando** **f**

chop on the x-shaped notes^{c)}

102 **R** **a tempo** **III** **IV** **III** **IV** **III** **cresc.** **ben tenuto** **rinforz.** **mf sub.** **cresc.** **marcatiss.** **rinforz.** **mf sub.**

105 **smorz.** **III** **mp** **ricochet** **mp** **3** **3** **Recitativo** **L'istesso tempo, ma senza rigore** **colla parte** **trem. sul D with finger and bow, increasing/decreasing speed** **ord. -----> sul pont. -----> ord.** **mf**

c) **Chopping** is a rhythmic percussive technique, first used by bluegrass fiddlers. Bowing *al tallone*, the bow hair hits the strings at an angle, rather than perpendicular as usual; the bow is held down, preventing it from bouncing back. A “crunch” noise is produced by the basic technique described. More complex procedures yield a variety of scraping sounds, but the basic noise is enough for the scope of this work.

mp espress.

mf

sempre trem. sul D come sopra: prima cresc. e accel., e poi dim. e ritard.; molte volte, colla parte

As V.I is playing long notes, perform the tremolo gradually faster, louder, and closer to the bridge; continue executing the tremolo in the opposite manner during the V.I short notes.

As V.I is playing long notes, perform the tremolo gradually faster, louder, and closer to the bridge; continue executing the tremolo in the opposite manner during the V.I short notes.

Coda
Tempo I

107

accel.

mp sub. espress. ord.

poco cresc.

mp marcatis.

poco cresc.

109

energico
{ molto cresc.

111

ff drammatico

ff

dim.

p sub. lontano, come una reminiscenza

p lontano

113

più piano

pp

senza ritard.

pizz.

più piano

pp

pizz.

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Violin I

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Tempo di carnavallito ♩ = 84

VIOLINO I

The musical score for Violino I is written on a single staff in G major (one sharp) and common time. It consists of 20 measures. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by Roman numerals (I-IV) above notes. Performance instructions like 'mf espress.', 'cresc.', 'marcato con fuoco', 'f', 'p sub.', 'f deciso', 'marcatiss.', 'mp sub. cant.', 'mf', 'mp', 'dim.', 'mp', 'f sub. brusco', 'p', 'cant.', 'mp', 'mf', 'f con spirito', and 'marcato' are placed below the staff. Section markers A, B, and C are enclosed in boxes above the staff. Measure numbers 4, 10, 14, and 20 are placed at the beginning of their respective lines. The score ends with a fermata over the final note in measure 20.

mf espress.

cresc.

marcato con fuoco

f

p sub.

f deciso

marcatiss.

mp sub. cant.

mf

mp

dim.

mp

f sub. brusco

p

cant.

mp

mf

f con spirito

marcato

(notes in parentheses are optional)

Violin I

23 **D** a punta d'arco
p leggero *mp* grazioso

26 arco **E** pizz. Tambor^{a)}
molto cresc. *ff* energico

28 pizz. Tambor arco pizz. Tambor arco pizz. Tambor arco
sf sf sf sf sf sf sf sf sf sf sf sf *rinforz.* *poco*

31 ritard. **F** a tempo
mf con allegrezza *poco cresc.* *poco dim.*

34 *mf* *poco cresc.* *più cresc.* *rinforz.*

37 *f* *sempre cresc.* *sf*

40 **G** *ff* brillante *calmando* *f* 3

43 a tempo poco ritard.
mf

a) **Tambor** is a percussive right-hand *pizzicato*, a drum-like effect produced by plucking the G string strongly, while a left-hand finger is placed to alter the string vibrations, in a way that the sound is very dry and seems unpitched. It is a common effect in tango music.

Violin I

47 **H** a tempo

mf marcatis. *cresc.* *f* *dolce sub.* *f*

50

cresc. marcatis. *f* *dolce sub.* *molto dim.*

53 **J** spiccato

pp *sf* *f*

56

pp *sf* *mp* *f deciso*

59 **K**

marcatis. *mf scherzando* *dim.*

62

mp *rinforz.* *mf* *gliss.*

Violin I

64 **L** *f* *espress.* *dim.* *poco ritard.* *più espress.* *mp* *leggero* *III* *a tempo*

67 *f* *sub. brusco* *ord.* *p* *cant.* *III*

70 *mf* *mp* *poco cresc.* *molto cresc.*

74 *pizz. Tambor* *sf* *ff* *energico* *arco* *pizz. Tambor* *sf* *arco*

76 *pizz. Tambor* *sf* *arco* *pizz. Tambor* *sf* *rinforz.* *poco* *arco* *con fuoco* *quasi improvvisato* *II*

78 *sempre fortiss. ed energico* *I* *II*

79 *restez* *III* *II* *gliss.*

80 *Látigo* *gliss.* *sul pont.* *sim.* *sf* *marcatiss. sf* *sf* *sf* *sf*

b) Also used in tango, **Látigo** is a fast ascending *glissando* over almost the entire range of the E string, until reaching a very high harmonic with an unknown pitch.

Violin I

81 **O**

sf sf sf sf con spirito

83 *marcato* *ritard.* *a tempo* *mf con allegrezza*

86 *poco cresc.* *poco dim.* *mf* *poco cresc.* *più cresc.*

89 *rinforz.* *f* *sempre cresc.* *sf*

93 **P** *ff brillante* *calmando* *f*

96 *a tempo* *ff brillante*

99 **Q** *sempre fortiss.* *ben marcato* *calmando* *f*

102 *cresc.* **R** *a tempo* *ben tenuto* *rinforz.* *mf sub.*

105 *smorz.* *mp*

Recitativo
L'istesso tempo, ma senza rigore

colla parte

trem. sul D with finger and bow, increasing/decreasing speed
ord. —————> sul pont. —————> ord.

V.II

mf

Violin I

V.I

mp espress.

mf

Coda
Tempo I

107

accel.

mp sub. espress.

poco cresc.

109

molto cresc. energico

111

ff drammatico

p sub. lontano, come una reminiscenza

113

più piano

pp

senza ritard.

pizz.

CARNAVALITO XXI

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Violin II

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P.T. 6'15"

Tempo di carnavallito ♩ = 84

VIOLINO II

mf marcatis.

cresc.

f

A

p sub.

f deciso

espress.

mp sub. alla marcia

IV

11

IV

IV

sim.

0

risoluto

B

mf marcatis.

dim.

mp ben ritmato

C

f sub.

mp sub.

p

mp alla marcia

IV

IV

sim.

III

mf espress.

più cresc.

f con spirito

0 0 0

Violin II

23 **D**

p ben ritmato

espress.

mp con grazia

26

molto cresc. marcatis.

27 **E**

sul pont.

ff energico sempre marcatis.

29

sf

30

rinforz.

poco ord. V

ritard.

32 **F**

a tempo

mf con allegrezza

poco cresc.

poco dim.

mf

poco cresc.

35

più cresc.

rinforz. sempre più marc.

38

f

sf

cresc.

G

ff brillante marcatis.

41

calmando

a tempo

mf marcatis.

Violin II

45 *poco ritard.* **H** *a tempo* *sul tasto* *f* *dolce* *ord.*

50 *cresc.* *f* *sul tasto* *dolce* *ord.* **J** *spiccato* *molto dim.* *pp*

54 *sf* *f* *pp* *sf*

59 *ord.* *mp* *f deciso* *espress.* *mf* *alla marcia* **K**

61 *dim.* *mp* *mf* *risoluto* *f marcatis.* **L**

65 *poco ritard.* *a tempo* *dim.* *espress.* *mp ben ritmato*

69 *f sub.* *mp sub.* *p* *mf* *mp* **M**

71 *IV* *poco cresc.* *molto cresc. marcatis.* *sul pont.* *sf* *ff energico, sempre marcatis.*

75 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

76 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* **N** *poco* *rinforz.*

Violin II

78 *sempre fortiss. ed energico*

79

80

81 **O** ord.

82

84 *ritard.* *a tempo* *mf con allegrezza* *poco cresc.* *poco dim.*

Violin II

87

mf *poco cresc.* *più cresc.* *rinforz.* *sempre più marc.*

90

sf *cresc.*

93

P *ff brillante marcatiss.* *calmando*

96

ff brillante marcatiss. *a tempo*

99

Q *sempre fortiss.* *calmando*
chop on the x-shaped notes ^{c)}

102

R *a tempo* *smorz. ricochet*
cresc. *marcatiss.* *rinforz.* *mf sub.* *mp*

c) **Chopping** is a rhythmic percussive technique, first used by bluegrass fiddlers. Bowing *al tallone*, the bow hair hits the strings at an angle, rather than perpendicular as usual; the bow is held down, preventing it from bouncing back. A “crunch” noise is produced by the basic technique described. More complex procedures yield a variety of scraping sounds, but the basic noise is enough for the scope of this work.

Violin II

Recitativo

L'istesso tempo, ma senza rigore

trem. sul D with finger and bow, increasing/decreasing speed

ord.-----> sul pont.-----> ord.

106

mf

V.I

mp espress.

mf

V.II

mf

sempre trem. sul D come sopra: prima cresc. e accel., e poi dim. e ritard.; molte volte, colla parte

As V.I is playing long notes, perform the tremolo gradually faster, louder, and closer to the bridge; continue executing the tremolo in the opposite manner during the V.I short notes.

Coda

Tempo I

accel.

mp sub. espress.

ord.

mp marcatiss.

poco cresc.

109

molto cresc.

ff

dim.

112

p lontano

più piano

pp

senza ritard.

pizz.